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ABSTRACT

Three papers address the use of videotape recordings for instruction in English as a Second Language. The first paper, by Cynthia Leaney, describes a program in which language learners produce a videotape through an integrated skills approach, offering practical advice and insight for teachers considering this type of activity. The paper presents a rationale for the method and discusses these aspects: predictable problems and their avoidance or minimization, role allocation, technical knowledge needed by the teacher, project orientation and vocabulary, equipment orientation, playback, scenario selection (with examples), and project presentation. The second paper, by Joanna Strange, considers the problems that can arise in using authentic video materials with students of English as a Second Language, suggesting that there are particular limitations of video for this population. These limitations include aural/visual conflict, movement, body language, and length. Implications and solutions are offered. The third paper, also contributed by Joanna Strange, is an annotated list of sources for authentic videos, both commercial and non-commercial. (MSE)

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VIDEO IN ACTION

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Introduction

Video equipment is becoming increasingly commonplace in many language-teaching institutions. A dazzling array of hi-tech gadgetry confronts teacher and student alike, and in some quarters the suspicion has been voiced that there is a lot more equipment around than expertise to use it.

The three papers in this collection are evidence for the contrary. The two authors have started from opposite ends of the video continuum, in one case focusing on the production of video recordings, in the other on the exploitation of pre-recorded material. But both share an approach which is thoughtful, and thought-provoking.

Cynthia Leaney's paper describes work carried out at Bell College Saffron Walden with learners involved, as part of their EFL programme, in a project to make a video. It contains a wealth of practical advice and insight for teachers who would like to try such an approach with their students, but wonder about the possible pitfalls. What excites me is the clear statement of the rationale for work of this kind, reflecting a coherent methodology based on breaking down the walls of the classroom and engaging the students in authentic language use.

Authenticity is also the focus of Joanna Strange's contributions. The first of these is a consideration of the problems that may arise in using authentic video material with EFL students. This is an important area, because it is all too easy to assume that just because material is authentic, it must be good for students. In an interesting way, Joanna's paper (like Cynthia's) is an illustration of professionalism in our work. Sitting students down in front of a video showing authentic material and hoping for the best is not enough.

Nonetheless there is a role, and an important one, for authentic materials and Joanna's second contribution is an invaluable annotated directory of sources.

I would like to take this opportunity to thank all those in the Trust whose keen interest in the use of video has enabled us to come so far in the last ten years - from the single monochrome camera feeding into a reel-to-reel recorder, to the sophisticated editing suites, special effects generators and mixing consoles of today. Particularly I would like to pay tribute to the unsung heroes with the screwdrivers, the soldering irons and (particularly) the right plugs to connect up the thingummy to the whatsit: Les Sullivan (Saffron Walden), Christine Duckett (Cambridge) and Gerry Booty (Norwich).

Keith Morrow
Director (Education)

December 1987

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Video Production: An Integrated Skills Approach to Video Projects

Introduction

This article describes a student project leading to the making of a video. Video is thus seen as the focus of a content-based lesson rather than as an aid to error analysis or as one component of a language-based lesson. Although the filming of conventional lessons or simulations, and the use of the film for diagnostic or remedial follow-on sessions is undoubtedly a useful procedure in its own terms, the emphasis here is an entirely different one. In the context of a video project, the emphasis is on providing the learner with sufficient technical know-how and motivation so that the teacher can withdraw and the students can get on with using the language in real situations to create a real end-product.

The teacher should have a basic knowledge of the technical equipment but although it is gratifying to have a professional-looking end product, the value of a video project for the language learner and teacher is in the doing, the making of the film. Here, the means justifies the end. A good film is an achievement but the value in EFL terms lies in a series of connected short-term goals.

An outline of the production and estimated completion time for each phase is essential. Daily playback at the end of each session is vital to the maintenance of motivation and also provides the students with the opportunity to correct their language and criticise their performance as crew and cast. Both students and teachers have commented on the noticeable improvement in language and performance as filming goes on.

Ideally, criticism should come from the learners themselves, with the teacher acting as a guide. S/he is there to maintain the feeling of security in the learner as well as to provide information and direction. The students may heartily criticise themselves; it is the teacher's job to keep the criticism in perspective and to remind them that the project is a vehicle for using the language. The playback sessions are ideal times to comment on the development (both linguistic and technical) of the group and to focus attention on aspects that the students may have overlooked.

Short term goals will vary with each project and each group of learners. The important thing is that the teacher remains alert to the mood of the group, encourages their language development and is able to make the short-term goals and overall achievements clear to the group.

Another role of the teacher that should be mentioned is that of fellow-worker. If the teacher has given the students a thorough introduction to the equipment, has identified short-term and long-term goals and has allocated roles that can be sustained throughout the production, s/he can then become a member of the crew. As a member of the crew, the teacher is available as an unobtrusive linguistic model. S/he can then interact quite naturally, providing appropriate language and structure without being the centre of attention. S/he is also able to monitor the students' development without interrupting their flow of speech or putting them on the spot. Students often ask how something should be said and are grateful for informal corrections in the situation because the focus appears to be on getting the task at hand done as efficiently as possible, not on their linguistic errors.

If the class is of mixed ability, as all mine have been, the cross-fertilisation of knowledge and student-student correction is very encouraging.

I don't know what the future holds for video content teaching in EFL and feel that there are still many areas left to explore, but my experiences with students at Saffron Walden have been very exciting, both creatively and pedagogically. In documenting a little of that excitement here, I hope to encourage more discoveries.

Why Make Videos?

A context for real language

Video production offers possibilities for creative language and skills work in a stimulating and natural context. Rather than sitting in a classroom, the students are moving around a studio, making decisions, giving and receiving orders, arguing, reading, editing, making notes, making plans, offering suggestions, complaining, agreeing and disagreeing, trying to persuade each other and generally USING language to accomplish a number of useful, real functions. They are also, incidentally perhaps, filming something that they have scripted and are speaking.

A way of lowering the filter

If there is anxiety in the studio, it is rarely about learning and using the language. Indeed, I think that one of the most valuable aspects of this integrated skills package is that the barrier between students and learning the target language, or affective filter, is low. There are other psychological problems (for both the teacher and the student) that may arise (camera shyness, lack of confidence in the teacher), and these will be mentioned later, along with suggestions on how to minimise them. However, due to the obvious context of the language that they are using and the fact that correction is by trial and error most of the time, the usual fears about making mistakes in the more formal conventional classroom situation are reduced.

Enhancing group dynamics

The interdependence of a group and their individual strengths are evident to everyone very early on in a video project.

Before the Production

Predictable problems and how to minimise, avoid or solve them

Despite the many attractions of video recording, there are some major problems that have to be overcome. The first one that the teacher usually encounters is how to make everyone feel that they are actively using the language all the time. Working together in the target language should be cited as an aim at the outset. And a general interest in the content of the project is essential. For this reason, I think that students should be encouraged to select a project from a list considered by the teacher to be appropriately ambitious and suited to the equipment available, time limits and language level of the students.

It is necessary to establish roles that will be easy to sustain throughout the project. People can change roles (and nearly always do) during the course of the project (if one of the camera operators is required to act, one of the other actors takes his place), but having a defined organisational or technical role gives students something to be working on when they are not filming or acting in the scene that is being shot.

Drawing up a long-term plan early on in the project is also very important. There are locations to be checked, titles to be made and props to be found. Having a long-term plan with the requirements for various scenes, etc. means that even if half the cast is away for a session, work does not stop for everyone.

Role Allocation

Director
Responsible for the overall production.

Camera Operator
There are usually plenty of volunteers for behind the scenes jobs. I see nothing wrong in using this approach with learners who do not want to be filmed. They can often be persuaded to get in front of the cameras later.

Sound engineer
It is quite important to interest someone in this post. Bad sound is one of the main technical problems encountered in video filming.

Control room engineer
This person may vary from week to week depending on the cast requirements, absences, etc. I normally try to find two or three people who are interested and give them some extra practice. There seems to be no problem with people sharing this role, probably because it carries so much responsibility.

Make-up/Wardrobe manager
For ordinary studio projects such as the news broadcast, no make-up will be necessary and students will probably wear everyday clothes. Even so, the wardrobe manager should be aware of the way clothes and colours are affected by lighting and special effects such as chromakey. (Chromakey, a facility available on special effects generators, allows us to superimpose one image over another electronically. A student can be filmed against a plain blue background with one camera, a photo of a beach or forest is shot with the other camera. The blue is electronically omitted from the picture, the images are mixed and the student appears to be standing on the beach or in the forest. If, however, the student happens to be wearing a blue shirt and jeans, his torso and legs disappear too!) In drama, the role of the wardrobe manager is more demanding. Since most students do not travel with a large wardrobe and buying or hiring costumes is outside the scope of most project budgets, everyday clothes need to be adapted to suit the project.

Scriptwriters
Because this is an extremely important role and provides valuable opportunities for students to practise and consolidate writing skills, I think it is one that should be shared, perhaps by all the students. Writing can be done during class time or as homework. As homework it forces students to get together in a different setting and helps to keep the momentum of the project up. Most students at Saffron Walden choose to do the scriptwriting on a wordprocessor. This allows the teacher to correct mistakes quickly and efficiently with a group.

One of the big limitations on video projects is time, so if writing is to be done in class it should be done by a group of students who are not involved in the filming being done at the time. This is an excellent, valid way of overcoming the problem of people sitting around with nothing to do.

I have found that it is sometimes best to supply students with a skeleton script or a brief list of characters which they can then flesh out (see the example under production planning). I have also found that it is usually a mistake for the teacher to do any of the scriptwriting. But correction of the scripts by the teacher not only ensures high-quality scripts but also helps to remind students that they are indeed working on their language development as well as making a film.

Technical Know-how

This is a problem that needs to be solved early on in the project. Before attempting a long-term video project, a teacher should be familiar with the equipment s/he will be using. This anticipates the problem of a lack of technical knowledge by the teacher which can result in loss of confidence in the teacher. It isn't essential that the teacher be able to do everything in the studio and some schools have technical assistants with time to help teachers in the studio. This summer we had a full-time video technician which enabled even those teachers who had no experience of the studio to use it confidently with students. It was an ideal situation. Students sometimes turn out to be veritable wizards when it comes to operating equipment and experimenting with special effects, and both teacher and student will gain from discussion and demonstration of ideas. But it is important for a teacher to be able to do the things s/he expects students to do and to correct minor technical faults.

Orientation and Vocabulary

Though the emphasis of the project is on overall language development, it is necessary to supply students with some of the technical vocabulary and expertise they will need in order to accomplish the task at hand.

Students need to acquire hands-on experience and practice before they begin their project. It helps to give them an idea of how much time some tasks require. Highlighting the limitations of time helps to sharpen the focus of the project. Editing, in particular, is very time-consuming. Students who have not done an editing task will blithely shoot scenes out of sequence assuming that they can be shuffled into their intended order in a fraction of the time it really takes. So it's sensible to spend a session on studio orientation before even beginning to plan the production.

The teacher might want to discuss, define or demonstrate vocabulary such as:

(to) centre
(to) focus
in focus
out of focus

zoom in / out
establishing shot
close up
medium shot
long shot
wide shot
(to) pan
(to) track

microphone/mike
lead
camera
iris
macro
lens/lens cap
tripod
headphones

monitor
effects box

fade/wipe/mix
pause/still/search/play/record
countdown
cut

Orientation to the Equipment

Remember, the aim is to enable students to use the equipment independently so that the teacher can withdraw. The teacher's role as a source of information, linguistic model and group manager continues so, rather than being occupied with fielding a myriad of repetitive technical enquiries, the teacher is free to circulate, observe, suggest and correct.

Simple tasks done in, for example, three groups would allow the students maximum hands-on time and the teacher maximum flexibility. A video studio set up with separate control room and editing facilities and a portable camera allows three independent groups to familiarise themselves with each set of equipment for half an hour. Though this may seem an extravagant time allowance, it is time well-spent.

Playback

After the technical tasks have been completed, play back the recordings made as the students do them. Although the tasks will not be saved, allowing the students to look at their work as they complete it is important in sustaining motivation. Giggling and chatting about results is one of the attractive features of the lesson, both for the teacher and the learner. Learners should be encouraged to watch what they have filmed as soon as they have finished filming it. Criticism of themselves and their language is natural at this stage. Pronunciation errors, in particular, are very noticeable to students and for some of them it is the first time they have been so aware of their 'accent'. I think that, throughout a project, most of the language correction should ideally come from the students but even if the teacher feels it is his/her duty to correct errors, this first session is not the time to begin. There is the possibility of a group being very keen on having their language corrected but in the first session the teacher should be alert to the danger of exacerbating camera shyness and increasing self-consciousness. Errors can be corrected later.

A Short First Project

If there is time, it is a good idea to spend the next session on a short project designed to encourage confidence. An easily and enjoyably realised goal will serve to increase motivation and develop a group identity.

One very rewarding first project is a silent film of embarrassing moments role-plays. This takes the focus off language temporarily (though paralinguistic features are highlighted) and allows the students to work together without the threat of having their language mistakes recorded. An extra bonus here is that the embarrassing moments require exaggerated expression of embarrassment and often dilute camera shyness and self-consciousness. Possibilities include old mime favourites like:

Guests at a party: *the red wine stain*
Passengers in a car: *the cigarette burn*
A couple: *the dent in the new car*

After the filming is done, the students can see their efforts and comment on:

1. Paralinguistic features (facial expressions, gestures, body language).

2. Camera techniques. It generally takes students some time to get used to the fact that they should move the camera very slowly and not very often.

This provides fluency practice in a low anxiety situation. After all, they are not talking about their English now but about their video work.

The Main Event: Choosing a Scenario

One way of controlling the project without appearing to do so is to give the students several scenarios to choose from. In this way the teacher can guide students into the most suitable project without damaging their motivation by appearing to impose a topic.

Students often want to make a comedy. I have found that it is worth pointing out to them that a good comedy is difficult to produce in one's own language and, when I have genuinely believed that they would be disappointed with the results, I have discouraged them. We have also produced a number of fairly dreadful comedies to the delight of the students.

Scenarios that work

The News Programme

This is an easy project to begin with for several reasons. It is obvious to the students that they are doing skills work, and their writing is quite structured. They do not need to act, yet they acquire on-camera experience. The camera shots are straightforward and allow students to become familiar with the equipment before going on to something more ambitious.

Choosing radio, TV, teletext or newspapers as the sources of information will depend on which skills area you want them to work on. I find that using teletext is excellent for intermediate classes, providing brief news items for students to take notes from. More advanced classes have preferred newspapers. Though it is rather difficult to get classes both to take notes rather than copy verbatim, and to speak from notes rather than read them, it gives them contextualised *real* practice in both areas. Radio and TV programmes can be used not only for content, but as models to be analysed. This is an area where the current copyright laws prohibiting the recording of news programmes unfortunately stand in the way of much interesting work.

The news can be a 3 - 6 hour project. Three hours allow one half-hour session for planning and gathering material, assumes some homework, and an hour and a half for filming. There is probably not sufficient time for a rehearsal. Six hours, on the other hand, is probably a bit long. Students' enthusiasm (and the teacher's) may flag, but the longer period does provide ample preparation and rehearsal time. It is possible to rehearse too much, of course. I once spent 10 hours on a news programme. The students read several articles each, took notes, wrote their commentary, recorded it on audio tape, made transcripts, set up the shots and eventually filmed it. I wouldn't be surprised if it put them off the news for ever.

Our School

This is surprisingly popular, perhaps because it gives the students the chance to poke fun at the institution. It can be rather hard on the teacher, though, after the first time. The same things about a place seem to strike different groups of students as funny and the jaded teacher may find it difficult to muster enthusiasm for filming similar scenes over and over again. There are ways to make it more interesting though.

One is the School Video Magazine. This is a weekly school news video magazine which can be shown each week at an evening get-together. The magazine is planned and taped by students. They can include interviews with the staff, social events, sports events etc.

The choice of any project depends on the teacher's aims and the temperament of the group. Some groups work well together, some don't. An *our school* project, or any project that involves students working outside the studio as well as in it, provides students with opportunities to work independently or in groups on the same project.

The Soap Opera

Nearly every country that has television has soap operas. Most of them even have *Dallas* or *Dynasty* so students (conveniently!) have shared knowledge of the concepts and the stereotypes.

Soap operas are delightful projects and can go on and on with characters dropping out and new ones being introduced. A soap opera is a good choice for a long-term (10-12 week) project. It gives a large number of students a chance to act and lends itself well to creative writing for both groups and individuals.

The language that is generated, even in planning sessions, is varied and the concepts, particularly regarding personality traits, are often unexpected and very sophisticated.

For one such project, with a multi-lingual group drawn from 5 different classes and whose language level ranged from intermediate to advanced, I started the script-planning sessions by supplying them with the following skeleton.

Setting: ?????

Characters

Vivian: Matriarch, married to Ben
Ben: A wealthy self-made man
Matt: 28, divorced (Vivian and Ben's son)
Lynn: 25, engaged (Vivian and Ben's daughter)

The remaining characters should be somehow related to the other characters. Think about who they are and what their personalities are like.

The following description of the characters resulted from the first planning session and reflects the variety of the language and the ideas generated.

Setting: San Francisco

Characters

Vivian: A strong but kind matriarch, married Ben in her second year of university. 48 years old

Ben: A wealthy self-made man. Not well-educated but intelligent. Devoted to Vivian. 50. Managing Director of Coca-Cola Co

Matt: 32, divorced. Works for the family business. Respects his father and adores his mother. Works too hard. Still in love with his ex-wife, Kate.
Lynn: 25, engaged to Stuart. Plans to be an actress. An impulsive woman.
Richard: 32, resents Matt's money. Has known Matt since they were in a private school together. (Matt's father paid for him; Richard was on a scholarship.) Richard also works for Coca-Cola, but is a spy for Pepsi. He is in league with Meg, plotting to ruin Coca-Cola.
Kate: Matt's ex-wife. She left Matt for Richard, but after realising that Richard was simply using her to hurt Matt, she wants Matt back. Matt forgave Richard immediately but, though he loves Kate, he cannot forgive her.
Stuart: 22, serious pianist. Lynn's good friend and confidant.
Meg: 38, Managing director of Pepsi. Competitive, ambitious. Hopes to ruin Coca-Cola.

Because the students felt that they knew their character, the writing took place outside class and was shared by the students. I corrected the script as it was written. They then distributed the script for each scene to the actors concerned and filmed after one rehearsal. The teacher provides direction, and guides the production, but the students do the rest.

Interviews with local people

These can take many forms. Students may be interested in traditional crafts and may wish to interview a thatcher, pargitter or weaver and film them doing their work. A *Day in the Life* type project or a general film about local crafts are good choices. They take the students out of the school and into truly communicative situations.

One of our most successful student films was based on two people, one a restorer of gypsy caravans, and the other a maker of miniature gypsy caravans. The students interviewed each person separately and then pieced together a beautifully textured film about the history of the caravan and these two men's lives.

Another fine film was made at an old people's home. Residents were asked what life was like when they were 20 years old. Their filmed responses were mixed with stills and music from the period. A project like this takes students out into the community they are living in and shows them a very different kind of life. Not only do students gain valuable information about the society and get language practice, but the people they interview are eager to speak, sometimes lonely, and are made to feel more like the estimable members of the community they are. Foreign students in a town the size of Saffron Walden are very high-profile and any contact that improves their image in the eyes of the community is welcome.

Project Presentation

The enjoyment and rewards of watching a student-planned, scripted and filmed project should be shared. It is at this stage that students can laugh at themselves and each other, project participants can tell the audience about disasters neatly avoided (or not), and about other events during the course of the project. Watching the film with other students motivates both the project participants and students who have not yet made their own video.

Conclusion

Video is a useful tool for EFL teachers. It is a medium which lends itself well to integrated skills work, provides opportunities for fluency work, allows students and teachers to evaluate paralinguistic features as well as language awareness , and generally helps to break down the barrier between the language learner and learning.

As more teachers become adept at using video and exploiting it in different ways, both teachers and students become more interested in it, more convinced of its value in language improvement, and less intimidated by it.

The future of video in EFL looks very exciting.

Cynthia Leaney
Bell College Saffron Walden

Evaluating the usefulness of off-air video recordings in ELT

Aims

The purpose of this article is to examine the problems related to using off-air video recordings for intensive language study in ELT, and to suggest ways in which teachers might tackle these problems.

Arguments

The last decade has seen the increasing use of video in ELT institutions, and also of 'authentic' materials generally. Recent literature on video describes the obvious advantages of the medium, and research shows that the most widely used type of video material (in ELT institutions in Britain) is off-air recordings of 'authentic' TV materials. But is video, in fact, a useful teaching aid? Are 'authentic' TV materials always suitable? There is of course a danger in adopting any new technological aid or methodology without systematic evaluation - a vital though often ignored part of innovation. A brief discussion of the advantages of video, and the reasons for the popularity of off-air video recordings, will therefore serve as a basis for evaluating the usefulness in ELT of video and 'authentic' TV materials.

Advantages of using video as a language teaching aid in ELT

The rapid advance of video technology in ELT was initially greeted enthusiastically by teachers, with high hopes for its potential, and handbooks on the uses of video in ELT point to the advantages the medium offers over other teaching aids (see, for example, Lonergan (1984), Allan (1985) and Tomalin (1986).

Aural/Visual combination: A point frequently emphasized in these handbooks is that video offers the learner information through a combination of both aural and visual channels. By fully exploiting this aural/visual combination through a variety of techniques, the teacher can help students to become more aware of the value of the

interaction of aural and visual elements in communication. Techniques include such activities as those which split the aural and visual elements: for example, silent viewing (visual only), listening with no picture, split viewing where half the class watches a sequence without sound while the other half listens to the sound with no picture. The problems that can arise out of this aural/visual combination will be discussed later.

Visual element: The literature on the use of video in ELT also points to significant features of the visual element which are available to language learners through video, namely setting (physical setting and appearance) and non-verbal communication (posture, proxemics, gesture, facial expression, and eye contact). The fact that video can present the learner with this visual as well as aural information makes it an especially valuable aid in ELT. Techniques such as viewing with sound only, and freezing the frame to analyse paralanguage in detail enable the teacher to exploit this feature fully. Again, though, the problems arising from exploitation of the visual channel of video will be discussed later.

Advantages of video over TV: The advantages of video over TV have also been frequently pointed out. The features unique to video (for example, the freeze frame/pause facility, separate sound and vision control) can be exploited by the teacher using a variety of techniques; and the fact that there is no fixed time to view programmes makes video a more flexible teaching aid than TV and therefore easier to integrate into a language teaching programme. However, because of the differences between TV and video, problems arise when off-air video recordings of 'authentic' TV materials are used in the classroom. Since these materials are originally designed with the features of TV rather than video in mind, they do not readily lend themselves to exploitation using the techniques mentioned above. This is another problem to be discussed fully below.

Motivation and interest: Finally, the medium itself has been said to be "intrinsically interesting" (Lonergan 1984: 5), though evidence for this view is mainly subjective rather than founded on any form of systematic evaluation. Most teachers and students have a positive attitude to learning through video, brought in from outside the classroom where TV and video are associated with entertainment and relaxation. If video is properly exploited by the teacher, motivation and interest generated by students' initial receptive frame

of mind (plus the fact that video usually represents a variation of the normal classroom routine anyway) can be of sustained value. The problems connected with this attitude, and the often mesmerizing power of the medium, will again be discussed later.

Reasons for the popularity of off-air video recordings in ELT

The reasons most commonly put forward for the widespread use of video as a teaching aid in ELT have been outlined above. MacKnight's survey (1981) showed that off-air recordings of 'authentic' TV materials are the most widely-used type of video software in ELT institutions in the U.K. Why is this type of software so popular? The reasons for the increasing use of 'authentic' materials in ELT generally also apply to the use of 'authentic' TV materials, particularly in terms of accessibility (in U.K.) and cost (free to record though usually infringing the Copyright Law). And in addition to the increased student interest and motivation already mentioned, there are also the added advantages of high technical quality; professional presentation and acting; the wide range of topics likely to appeal to students; and relevant topical cultural information.

Many institutions have therefore taken video on board enthusiastically. However, it is clear that in most of these institutions the medium and the software are under-exploited and misused. MacKnight's survey revealed that off- air recordings of 'authentic' TV materials are used with advanced, but also lower level students, mainly as an introduction to, or to stimulate interest in, a topic rather than for linguistic development. These materials are generally shown in their original entirety (some sequences of up to an hour for advanced students and 45 minutes for intermediate!). In most institutions video features as an optional, supplementary element of the course, uncoordinated with other teaching aids and unintegrated into the rest of the course.

Problems and limitations of video as a language teaching aid in ELT

It is clear from this scenario that the approach taken in ELT towards the medium generally and the software specifically has been far from systematic. Video has been introduced haphazardly, with insufficient concern for fitting it into the framework of a video 'methodology' or indeed carrying out any form of systematic evaluation.

Research into the effectiveness of the medium as a teaching aid in L1 contexts has been far more systematic in the fields of educational broadcasting and communication studies. This research reveals that, in fact, there are problems related to the medium vis-a-vis language acquisition and comprehension. Such findings are very likely also to be relevant to ELT, particularly where 'authentic' TV programmes are being used for detailed language work with intermediate students, and not as a springboard for discussion or cultural background.

It is in the light of this research that the specific features of the medium which give rise to problems (problems which are in fact considerably heightened by using 'authentic' TV materials in ELT) will be examined. In order to be concrete, points will be illustrated using a sequence from *TV English 2* (a package of 'authentic' BBC TV materials specifically produced by the BBC/British Council for ELT). Since it is only possible in a written report to refer to counter numbers, it would be useful for readers to view TV English 2, Unit 5 and read the relevant pages of the Student's Book before or while reading the next section.

Aural/visual conflict

TV English 2, Unit 5, entitled "New Land for Old", begins with scenes of work going on at a gravel excavation site. As these scenes continue, the commentator discusses the conflict between developers and conservationists [18:08-19:19]. There is a mismatch of the audio and visual channels. What the student sees on the screen and hears in the commentary conflict.

Research findings and common sense suggest that language development or comprehension is affected adversely when the aural

and visual channels fail to support each other in this way. The literature on the uses of video in ELT has hinted at this potential problem, but various and considerable educational broadcasting research has been carried out in this area:

Fisher (1984) refers to an aural/visual 'complementary' processing model and an aural/visual 'conflict' processing model. Although her studies concern the L1 development of children learning through the medium of TV, they have important implications for adult L2 learners, particularly at lower levels. In the aural/visual 'complementary' model the learner processes information from both channels. In the aural/visual 'conflict' model the learner concentrates on the visual channel without processing information linguistically.

Severin (1967, 1968), in what he terms the 'Cue summation' theory, points out that irrelevant cues (audio or visual) cause loss of learning from either channel, whereas additional or non-redundant cues in either channel facilitate greater overall learning.

This problem is heightened by using 'authentic' TV materials in ELT because L1 TV materials are based on aims and assumptions which are different from those of language teaching, where information conveyed through the aural channel is of pedagogic importance.

Often the general message of a TV programme as a whole will be understood by native viewers despite an aural/visual conflict, as in TV programmes intended for light entertainment. When an aural/visual match is vital, in advertisements or cookery demonstrations for example, aural/visual channels do clearly complement each other and these programmes are therefore very useful for language teaching purposes.

Another problem is that the aim of TV is ideological i.e. to transmit the beliefs, values and attitudes of society (Masterman 1980, Hood 1975). Visuals may therefore be selected for persuasive propaganda reasons: for example, scenes of nature, totally unrelated to the aural message during a recent Conservative party political broadcast. Deliberately ambiguous aural/visual combinations may be selected to stimulate the viewer and provoke a reaction, subtly to confuse, or else to add a humorous touch or a dramatic quality.

Finally, the aim of visuals on TV may be simply to fill the screen as "wallpaper" (Allan 1985:26) rather than to convey any specific message.

As mentioned earlier, the fact that video offers the learner information through both aural and visual channels is a point that has been frequently emphasized in the literature on video in ELT. However, it is clear that an aural/visual mismatch can give rise to problems when poorly selected 'authentic' TV materials are used in ELT. This mismatch is potentially confusing for the language learner, so teachers should be aware of this feature when selecting and exploiting off-air video recordings for use in the ELT classroom.

Movement

As mentioned above, TV English 2, Unit 5 begins with scenes of work going on at a gravel excavation site (digging, extracting, sifting, sorting etc) accompanied by linguistically dense commentary [18:08-19:51]. There is a lot of 'camera's eye' movement for the viewer to absorb while listening to the commentary in these first sequences of the programme.

A second feature of the medium that can cause problems in language teaching is that too much on-screen movement can distract and draw attention away from the aural channel, again causing confusion for the learner. Research findings in language teaching indicate that movement can be useful if it adds to clarity, but often a still picture is clearer. Wright (1976) points out, perhaps debatably, that the essential aspect of movement is the change from one position to another, rather than the actual motion, and that still pictures can illustrate this change. Willis, D (1983:19) suggests that a tape/slide presentation will often offer clearer visuals and better teacher control than video.

The findings of educational broadcasting research support these views. Vernon (1953) points out that although 3D movement is striking and impressive, it may actually detract from messages in the aural channel. Tremaman (1967), in studies with adults in the 'unskilled' job category, revealed that visual movement held attention but did not contribute to comprehension. Gunter (1980), in research into the effects of visuals on information gain in televised news, found

that most information gain occurred when viewers were presented with the newsreader only (talking head), as opposed to a talking head and still pictures, or a talking head and moving pictures.

Again, these problems are heightened by using 'authentic' TV materials in ELT because of a conflict of underlying aims. The aim of TV programmes is to impress and interest viewers: moving visuals are striking and impressive and this fact will be maximally exploited in TV programmes in order to capture and maintain the interest of the audience.

Despite the fact that 3D movement is frequently pointed to as one of the attractions of video, it is clear that too much on-screen movement can distract the language learner from messages being conveyed in the aural channel. This feature is particularly important for teachers to bear in mind when focus on the aural channel is vital as, for example, when presenting new or difficult language items, complex ideas or dense information.

Body Language

As mentioned above, it has been frequently emphasized that one of the advantages of using video in ELT is that it helps students to interpret visual clues. However, it must be recognized that paralinguistic features in 'authentic' TV materials are often unsupportive or unclear.

The sequence from TV English 2 referred to above clearly illustrates this problem. Later in the sequence [20:30-21:56] there is an interview between the commentator and a quantity surveyor. At the beginning of the interview viewers are presented with a quarter-profile or less of the interviewer - there is no chance whatever to see her facial expression, or to interpret clues from her eyes or lip movements. Her hands are visible very briefly, but it is difficult to make out the significance of her gestures. When the quantity surveyor responds he turns to point behind him and then disappears completely, with what he has to say becoming voice-over commentary. At the end of the interview the interviewer's profile only is visible, while she is walking rather than standing still, and the final, very long shot of them both shows them from the back, again while they are walking. Obviously, the learner is given very little help from visual clues in this sequence.

Research in language teaching points out that TV selects shots to present to the viewer. This means, firstly, that the student is presented with a very limited perspective (for example, students cannot analyse turn-taking behaviour when presented with close-ups) and, secondly, that the student is not in the position of being able to select clues for himself (Willis, J. 1983:41).

Educational broadcasting research also points out that TV cannot present paralinguistic features clearly and all together, as in 'real life'. Fisher (1984:86) observes that with shots of the whole person viewers cannot see facial expressions or lip movements clearly, while with shots of talking heads viewers miss significant paralinguistic features of interaction like gesture, proxemics, posture and eye contact.

The problem can actually be heightened by using 'authentic' TV materials in ELT. Clarity of paralanguage is not one of the main aims of TV programmes. It is assumed that viewers are native speakers and that therefore they will not be as reliant as the language learner on clear visual clues. Unlike ELT, the aim is not to draw viewers' attention deliberately to non-verbal communciation as a language learning aid.

Therefore another of the main advantages of the medium emphasized in the literature on the use of video in ELT - the fact that video can present the anguage learner with significant features of the visual element - is often in fact difficult or impossible to exploit in poorly-selected off-air sequences for ELT.

Visual and Linguistic Density

The literature on the advantages of using video in ELT also stresses that this is an extremely rich and dense medium. Certainly, throughout the TV English 2 sequence referred to above, the material the viewer is presented with on the screen is visually dense, while the language of the commentary and interviews is linguistically dense. In fact, there is a *Before You Watch* exercise at the beginning of the Students' Book unit in which a written transcript of the relevant part of the commentary is included to help students, since it is recognized that the video material is too dense visually and linguistically for the language learner to cope with.

Educational broadcasting research points out that there are problems related to this feature. Vernon (1953) asserts that the amount of information a viewer can assimilate and process is limited. Others emphasize that there is a danger of TV overloading a student and refer to experiments which introduce pauses between separate ideas and themes to distinguish them and aid retention; and others again refer to the inability of the viewer to absorb information from the medium when it is too crammed.

Again, the problem is further heightened by using 'authentic' off-air materials for ELT. These materials assume an audience of native viewers, therefore the information presented is denser than it would be for an audience of language learners. Moreover, it may not be necessary for native viewers to absorb every detail as, for example, in light entertainment programmes.

It is clear, therefore, that visual and linguistic density is a potential problem when using video and therefore another feature to be aware of in the selection and exploitation of TV materials for use in the ELT classroom.

Passivity

It is recognized that feedback gained through interaction is vital in language learning since our aim as language teachers is to help learners to cope with interaction in 'real life' communication. The learner should not be just a recipient but an active participant, initiating, receiving feedback and responding. However, unlike "real life', the medium of TV/video is not interactive, except of course with interactive video which goes some way towards compensating for the non-interactive features of the medium. This feature creates considerable problems when video is used in the ELT classroom: the learner is in the normal TV role of observer rather than participant, which induces a passive mental attitude.

The passive nature of TV viewing has been underscored by research in the field of neuro-physiological research. Mander (1980): "Television seems to be addictive. Because of the way the visual signal is processed in the mind, it inhibits cognitive processes. Television qualifies more as an intrument of brainwashing, sleep induction and/or hypnosis than anything that stimulates conscious learning

processes". If the learner does participate (i.e. when carrying out active tasks) he receives no feedback about his performance from the medium.

Again, this problem is heightened by using 'authentic' TV materials which are designed for a single passive viewing rather than to encourage repeated, active viewing. The aim of these programmes is not primarily to encourage interaction: the viewer is the recipient of information and entertainment and is not expected to participate. In fact, the aim may sometimes be deliberately to encourage and exploit passivity for propaganda reasons. The attitude and expectations the teacher and students bring to 'authentic' TV materials will therefore be that of passive home viewers.

So teachers and materials designers must be aware of this limitation of the medium by building active viewing tasks into worksheets and supporting materials.

Length

Finally, most TV programmes are too long for language teaching purposes. When extracts are taken from these programmes, like the sequence from TV English 2 referred to above (a 5-minute extract taken from a 30-minute documentary), they are often not self-contained and tend to begin suddenly (which is handled adequately in the Student's Book in this case) or end abruptly with no conclusion, as this sequence does.

Both neuro-physiological and educational broadcasting research assert that the length of TV programmes affects viewers. Mander (op. cit: 207) describes research which shows that the longer the exposure to the stimulus, the slower the human brainwave activity. Other research states that after a certain period of concentration, fatigue or wandering of attention occurs and the amount of aural information retained by native viewers declines.

Again, this problem is heightened by using 'authentic' TV materials in ELT. Practical considerations of timing and cost determine the length of these programmes - it is therefore important for teachers and materials designers to select short extracts which will stand on their own and make sense in isolation. Ideally these extracts should also contain natural pause points to enable students to carry out predictive activities or the teacher to recap.

To summarize, there are specific features of the medium of TV/video which give rise to problems when video is used for language teaching. If video is to be used effectively in ELT, the limitations of the medium, which become particularly apparent when using 'authentic' off-air recordings, as well as the advantages, must be properly taken into account.

Implications and solutions

What are the implications of these problems and limitations for language teachers?

1. Firstly, when selecting TV programmes to record off-air teachers must be aware of these potential pitfalls and use them as evaluative criteria. A brief evaluation of a sequence from English Tele-Magazine (November 1986), a video produced by Brighton Polythechnic using 'authentic' TV South material, will serve to illustrate how these criteria can be applied in the selection of materials. Again, it would be useful for readers to view the relevant sequence at this point.

As with all the sequences on this video, "Face of the Year" [mins. 6.00-8.00] begins with a talking head sitting in a studio introducing the sequence: the student is therefore provided with help from at least some clear body language, an absence of distracting visual movement, and a lead in to the sequence as a whole. In the voice-over commentary that follows there is a close audio-visual match: when the commentator mentions a maths lesson we see one taking place, when she refers to a magazine or a photo we see both clearly. The body language throughout the sequence is clear and supportive: in the interviews, for example, there are clear, full-face shots of the girl being interviewed, sitting still in a room. Finally, the sequence is only two minutes long and is completely self-contained. It can be easily integrated into a language teaching programme: for example, to consolidate vocabulary for describing physical appearance and structures/functions used to describe attitudes and reactions.

2. A further implication of the limitations of the medium outlined above is that when writing worksheets to exploit 'authentic' TV materials such as English Tele-Magazine or BBC/ITV Schools programmes, teachers and materials designers should bear the potential problems in mind, and compensate for the limitations of the medium and materials with carefully designed hard copy activities.

Conclusion

To summarize, the same basic practical considerations apply to the selection and development of home-made ELT video recordings or commercially produced packages.

Firstly, the fundamental need is for precise definition of pedagogic and linguistic aims in the selection and recording of off-air sequences.

Secondly, with this, a constant alertness to the ways in which the sequences are being exploited through worksheet or Student's Book is essential.

McLuhan (1964:15) points out "Any medium has the power of imposing its own assumption on the unwary. Prediction and control consist in avoiding this subliminal state of Narcissus trance". If the medium of video is to be used effectively in language teaching, evaluative criteria must be applied. An increased awareness of these criteria will lead to a better integration of off-air video into the language teaching programme.

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English Tele-Magazine (November 1986) The Language Centre, Brighton Polytechnic

Television English 2 BBC English by Television and The British Council

Annotated reference list of sources for 'authentic' videos

Section A

This section lists, with brief comments, details of distributors of film and video catalogues. The listing is not intended to be exhaustive, but includes the main sources of 'authentic' films and videos which are suitable for use in ELT.

General

Some libraries and distributors handle a range of subjects too wide to enable their catalogues to be placed in a separate subject category. These are listed in this section.

BBC EDUCATION & TRAINING:
BBC Enterprises Limited,
Woodlands,
80 Wood Lane,
London, W12 0TT

Tel: 01 743 5588
01 576 0202

sale

A wide variety of BBC titles, including training, schools programmes, natural history, health and medicine, ethical and social issues, third world issues, engineering and technology, archaeology and anthropology and general entertainment programmes. Separate subject catalogues available.

BRITISH FILM INSTITUTE: British National Film & Video Catalogue
127 Charing Cross Road,
London, WC2H OEA

Tel: 01 437 4355

Publishes details of all films and videocassettes available for non-theatrical loan or, if British, loan or sale in the U.K. Titles include educational and training films, independent productions, documentaries, television programmes and feature films. Subscription rates: Four quarterly issues plus annual cumulative volume: £44.

BRITISH UNIVERSITIES FILM & VIDEO COUNCIL,
55 Greek Street,
London, W1V 5LR

Tel: 01 734 3687

Main publication is the BUFVC Catalogue, on microfiche. Contains full descriptions of 6,000 videocassettes, films, tape/slide programmes, audiocassettes, slide sets, computer software and videodiscs. The items are suitable for use in higher education in all disciplines. A title index and a subject index are also included, and an accompanying booklet lists 400 distributors' addresses. Price: £12 non-members, £6 members.

Other publications include the BUFVC Distributors' Index which is an annotated subject guide to distributors of audio-visual materials for higher education. Price: £6.50 non-members, £3.50 members.

Also publishes a BUFVC Video and Film Sales List which contains details of BUFVC'S own collection of items for sale or hire.

CFL VISION:
Chalfont Grove,
Gerrards Cross,
Bucks, SL9 8TN

Tel: 02407 4433

hire/sale/free loan

A wide range of titles in industrial and management training, education and general subjects. The separate catalogue for Education and General Interest contains materials suitable for further and higher education and includes titles produced by the ILEA. The catalogue for Industry, Commerce and Public Service contains audio-visual training materials for lectures and seminars.

CONCORD FILMS COUNCIL LIMITED:
201 Felixstowe Road,
Ipswich,
Suffolk, IP3 9BJ

Tel: 0473 715754

hire/sale

Claims to be the largest educational film library of its kind in the U.K., covering documentaries, animated films and feature-length productions concerned with contemporary issues, both at home and abroad. The materials are selected primarily to promote discussion for instruction and training in schools and colleges and in the health service and other social services. Also distributes films for over 350 other bodies, including the Arts Council. Price: £2.50

GUILD SOUND & VISION LIMITED:
Guild Hire Library,
6 Royce Road,
Peterborough,
PE1 5YB

Tel: 0733 315315

hire/sale/free loan

Comprehensive list covering almost every subject, including commerce and business, industry, manufacturing, computers. Many subjects are covered by separate catalogues, such as Guild Education and Guild Training. Reduced hire rates for members.

NATIONAL AUDIO-VISUAL AIDS LIBRARY:
Paxton Place,
Gipsy Road,
London, SE27 9SR

Tel: 01 670 4247

hire/sale/free loan

A comprehensive catalogue of titles on a wide range of subjects. The library also has video journals containing information about distributors.

OXFORD EDUCATIONAL RESOURCES LIMITED:
197 Botley Road,
Oxford, OX2 OHE

Tel: 0865 726625

hire

Small title list of subjects mainly related to medicine, health education, social problems and industrial safety.

RANDOM FILM LIBRARY:
Unit 2,
Cornwall Works,
Cornwall Avenue,
Finchely, N3 1LD

Tel: 01 349 0008

hire/free loan

A catalogue of films and videos make by Barclays Bank, Birds Eye Food, British Telecom, Johnson & Johnson, Smith & Nephew, Whitbread and other well-known organisations.

THE SCOTTISH CENTRAL FILM LIBRARY:
Dowanhill,
74 Victoria Crescent Road,
Glasgow, G12 9JN

Tel: 041 334 9314

hire/sale

Claims to offer the widest range of educational and cultural subjects available from any one source in Great Britain. Holds copies of the principal educational films produced in Great Britain and many made overseas. Publishes separate subject based catalogues on The Arts and Design, Science, Social Subjects, and Health Education. Also distributes other catalogues, such as training catalogues from Unilever, Millbank, Guild Training and Video Arts.

TEAM VIDEO PRODUCTIONS:
105 Canalot,
222 Kensal Road,
London, W10 5BN

Tel: 01 960 5536

sale

Small title list with separate catalogues covering industrial and trade union issues, equal opportunites, information technology and media studies. The videos have been produced in association with the British Film Institute and The Arts Council.

VISCOM LIMITED: Film & Video Library,
Parkhall Road Trading Estate,
London, SE21 8EL

Tel: 01 761 3035

hire/sale/free loan

A wide range of titles on a variety of subjects including arts, engineering, industry, finance, economics, communications, computers, energy, environment, conservation, social studies, political studies to name but a few. Includes the Esso Film Library. Price: £3.50.

Arts

ARTS COUNCIL FILM & VIDEO LIBRARY:
Arts Council,
105 Piccadilly,
London, W1V OAU

Tel: 01 629 9495

hire/sale

A collection of 262 films and videos on British, European, American and Asian Art, and categories such as Arts in the Community, Photography, Craft and Design, Music, Poetry, Theatre etc. The catalogue contains detailed notes on each item, written with educational use in mind. Bookings are made through Concord Films Council Limited (see General section above).

Communications

BRITISH TELECOM: British Telecom Film & Video Library,
81 Newgate Street,
London, EC1A 7AJ

Tel: 01 356 6532

free loan

Catalogue contains details of films and videocassettes about telephones, telecommunication and the service given to industry and the public by British Telecom. Details of British Telecom materials also available from Random Film Library (see General section above).

ROYAL MAIL FILM & VIDEO LIBRARY:
London Road Trading Estate,
Sittingbourne,
Kent, ME10 1NQ

Tel: 0795 26465

free loan

Films and videocassettes on the postal service and stamps.

Energy

BRITISH GAS FILM & VIDEO LIBRARY:
Park Hall Road Trading Estate,
London, SE21 8EL

Tel: 01 761 3035

free loan/sale

Non-profit making service which distributes films and videos on gas, its manufacture and uses, gas technology, cooking and domestic science. The industry has close links with the education sector and the items listed in the catalogue are suitable for use in schools and colleges.

BP FILM LIBRARY:
15 Beaconsfield Road,
London, NW10 2LE

Tel: 01 451 1129

free loan/sale

Films and videos on all aspects of oil and its derivatives, including how it is found, produced, refined and used in the engineering, travel and agricultural industries. Includes materials on ecology and the environment.

CENTRAL ELECTRICITY GENERATING BOARD: CEGB Film & Video Library
Bankside House,
Sumner Street,
London, SE1 9JU

Tel: 01 261 2404

free loan/sale

Films and videos about the electricity generating industry, nuclear power, ecology and the environment. Bookings through Viscom Limited (see General section above).

SHELL FILM LIBRARY:
Unit 2,
Cornwall Works,
Cornwall Avenue,
Finchley,
London, N3 1LD

Tel: 01 349 0025

free loan/sale

Films and videos on the oil industry; the environment, health and society; energy conservation; road safety and motoring; engineering.

THE UNITED KINGDOM ATOMIC ENERGY AUTHORITY:
Information Services Branch,
11 Charles II Street,
London, SW1Y 4QO

Tel: 01 930 5454

free loan/sale

A catalogue of films, videocassettes and slide-tape programmes dealing with nuclear power and associated subjects.

Industry and Business

ICI FILM LIBRARY:
Argus Film & Video Library Limited,
15 Beaconsfield Road,
London, NW10 2LE

Tel: 01 451 1127

sale

Includes videos on chemistry, engineering, plastics, science and economics.

THE STOCK EXCHANGE:
Information & Press Department,
The Stock Exchange,
London, EC2 1HP

Tel: 01 588 2355

hire/sale

Films and videos on different aspects of trading and the work of the Stock Exchange. Some of these pre-date the Big Bang modifications.

See also:

General
Energy
Training

Medical and Health

BLAT CENTRE FOR HEALTH & MEDICAL EDUCATION:
BMA House,
Tavistock Square,
London, WC1H 9JP

Tel: 01 388 7976

hire/sale

Films and videos on the history of medicine, medical and paramedical subjects which have been approved by the British Life Assurance Trust for Health & Medical Education and by the BMA.

NATIONAL DAIRY COUNCIL:
The Education Department,
5-7 John Princes Street,
London, W1M OAP

Tel: 01 499 7822

free loan/sale

Films and videos about milk and dairy foods, for general and specialized interest. Includes materials on the dairy industry in the U.K., the history of dairying, the production of milk, and nutrition and health.

Training

GOWER TFI LIMITED:
Gower House,
Croft Road,
Aldershot,
Hampshire, GU11 3HR

Tel: 0252 331551

hire/sale

A wide range of training videos from Britain, America and elsewhere. Covers areas such as communication, management development, sales and customer relations, and computing.

GUILD LEARNING,
Guild House,
Peterborough,
PE2 9PZ

Tel: 0733 63122

hire/sale

Separate catalogues on Industrial & Vocational Training, Management Training & Development, and Business & Industry. Comprehensive list of training programmes classified by subject, and covering such areas as computers, engineering skills and technology, office skills and technology, management and supervisory training, presentation skills to name but a few.

MCGRAW HILL INTERNATIONAL TRAINING SYSTEMS LIMITED:
Shoppenhangers Road,
Maidenhead,
Kent, SL6 2QL

Tel: 0628 23431

hire/sale

Titles covering various aspects of training.

MILLBANK FILMS LIMITED:
1 Adam Street,
London, WCN2 6AA

Tel: 01 839 7176

hire/sale

Training programmes on safety, occupational health, security, management, and finance. Films and videos produced by other distributors also available.

RANK TRAINING:
P.O. Box 70,
Great West Road,
Brentford,
Middlesex, TW8 9HR

Tel: 01 568 9222

hire/sale

Films and videos covering nearly every aspect of sales, management and supervisory training. The programmes are often humorous and feature well-known stars! (also very expensive to purchase!)

VIDEO ARTS LIMITED: Video Arts Training Film Catalogue,
Dumbarton House,
68 Oxford Street,
London, W1N 9LA

Tel: 01 637 7288

hire/sale

Training films and videos on management, sales skills, customer relations, office skills and computers, and safety and security. Almost all of a light-hearted nature and many of them featuring John Cleese and other TV personalities. (Again, very expensive to purchase).

See also:

General
Industry and Business

Section B

ITV & Channel 4 Educational Programmes

This section lists the contact addresses for general information about ITV and Channel 4 educational programmes for adults, and for specific enquiries about local education and social action programmes in each ITV region.

INDEPENDENT BROADCASTING AUTHORITY:
70 Brompton Road,
London, SW3 1EY

Tel: 01 584 7011

One of the IBA publications is a booklet, 'TV Take-UP', produced for those wishing to use TV programmes as an educational resource. Includes advance notice of educational programmes and the support materials to accompany them.

Contact addresses:

THE BORDERS:
Clem Shaw, Adult Education Officer,
Border Television,
Television Centre,
Carlisle, CA1 3NT
Tel: 0228 25101

CENTRAL SCOTLAND:
Liz Stephen, Education Liaison Officer (AE),
Scottish Television,
Cowcaddens,
Glasgow, G2 3PR
Tel: 041 332 9999

CHANNEL ISLANDS:
Channel Television,
The Television Centre,
St Helier,
Jersey, Channel Islands
Tel: Jersey (0534) 73999

EAST AND WEST MIDLANDS:
Rex Bird,
Community Unit,
Central Independent Television,
Broad Street,
Birmingham B1 2JP
Tel: 021 643 9898

EAST OF ENGLAND:
Catherine Mason,
Community Education Officer,
Anglia Television,
Anglia House,
Norwich, NR1 3JG
Tel: 0603 615151

LONDON:
Paul Gerhardt, Network Education Officer;
Bridget Cass, Community Education Officer,
Thames Television International,
149 Tottenham Court Road,
London, W1P 9LL
Tel: 01 387 9494

Thames Television International publish an Education and Training catalogue which lists programmes on the arts; child development and education; geography and travel; health, medicine and the handicapped; language studies; modern history; natural sciences; politics and economics; science and technology; society today; sport and leisure. Unfortunately, it is almost impossible to preview these programmes (some of them excellent for ELT) and they are expensive.

Elizabeth Woodeson, Community Education Officer,
London Weekend Television,
South Bank Television Centre,
Kent House,
Upper Ground,
London, SE1 9LT
Tel: 01 261 3434

LWT publish a catalogue of educational programmes, covering current affairs, history, law, religion, econimics and social science among other subjects. This is available from:

LWTI, Education Sales,
Seymour Mews House,
Seymour Mews,
London, W1H 9PE
Tel: 01 935 9000

NORTH EAST ENGLAND:
Sheila Browne, Community Education Officer,
Tyne Tees Television,
The Television Centre,
City Road,
Newcastle Upon Tyne, NE1 2AL
Tel: 091 2610181

NORTHERN IRELAND:
Jacqui Thompson, Community Education Officer,
Ulster Television,
Havelock House,
Ormeau Road,
Belfast BT7 1EB
Tel: 0232 228122

NORTH SCOTLAND:
Marian Hepworth, Community Education Officer,
Grampian Television,
Queen's Cross,
Aberdeen, AB9 2XJ
Tel: 0224 646464

NORTH WEST ENGLAND:
Jane Wright, Community Education Department,
Granada Television,
Manchester, M60 9EA
Tel: 061 832 7211

SOUTH AND SOUTH EAST ENGLAND:
Hugh Geach, Manager, Community Unit,
TVS Television Centre,
Northam,
Southampton, SO9 5HZ
Tel: 0703 634211

Sue Welland, Education Officer,
TVS,
Vintners Park,
Maidstone, ME14 5NZ
Tel: 0622 684569

Brighton Polytechnic have collaborated with TVS to produce 'English Tele- Magazine'. These one hour videos, featuring selected excerpts from TVS programmes, are excellent for ELT purposes. Useful in the classroom or for self access. They come with a contents list and full transcript. Price: £30-40 each video.

SOUTH WEST ENGLAND:
Sarah England,
Media Development Officer,
TSW - Television South West,
Derry's Cross,
Plymouth, PL1 2SP
Tel: 0752 663322

WALES AND WEST OF ENGLAND:
Ceri Black, Community Education Officer,
HTV Wales,
Television Centre,
Cardiff, CF1 9XL
Tel: 0222 590590

Gerry Dawson, Senior Education Officer,
HTV West,
Bath Road,
Bristol, BS4 3HG
Tel: 0272 778366

YORKSHIRE:
Mary Hunter, Community Education Officer,
Yorkshire Television,
The Television Centre,
Leeds, LS3 1JS
Tel: 0532 438283

Many of the best educational TV programmes come from this company. Their catalogue lists all the programmes suitable for use in primary, secondary, further and higher education. Some of the programmes come with free teachers' notes.

Section C

Sources of legal off-air recordings and legal position

BBC Programmes

BBC SCHOOL TELEVISION:
BBC Education,
Villiers House,
The Broadway,
London, W5 2PA

The only BBC programmes which may be legally recorded off-air, other than Open University ones (see below), are those produced by BBC School Television and BBC Continuing Education. These programmes, which are described in the annual programme documents published by the BBC, are transmitted on BBC2. Details of the full range of programmes, as well as termly wall timetables, related publications information, and a copyright leaflet can be obtained from the address above or by telephoning BBC Education Information (Tel: 01 991 8031). No licence is required for educational institutions to record these programmes, but they must be used purely for instructional purposes on the premises where they are made. The programmes may be retained for up to three years from recording, subject to certain conditions.

OPEN UNIVERSITY

Guild Sound and Vision Ltd. administer The Open University off-air recording licence scheme. Designated Open University programmes, transmitted on BBC1 and 2, may be legally recorded under this scheme. Details of the scheme, and an annual broadcast timetable, are obtainable from:

Guild Sound and Vision Ltd.,
6 Royce Road,
Peterborough,
PE1 5YB

Tel: 0733 315315

Transmission details are subject to change at short notice and it is advisable to use the booklet in conjunction with the Radio Times or the Times Higher Education Supplement.

ITV Programmes

ITV SCHOOLS:
Education Officer of relevant local ITV Company (see Section B above for addresses)

The ITV companies provide over 800 programmes per year for use in schools and colleges. These are transmitted on Channel 4, on weekday mornings between 9.30 a.m. and 12 noon during the Autumn, Spring and Summer Terms. All series have accompanying support materials. Full details of ITV Schools programmes, including termly wall timetables and publications information are contained in the annual programme booklet available from the relevant local ITV contact address. Recordings of these educational programmes may be made in any educational institution which has obtained an annual licence from the Independent Television Companies Association (ITCA). Recordings may be kept for three years. The licence is renewable each year from 1st September, regardless of when it was taken out, and costs £5. Requests for applications for licences should be made to:

Mary Colwill,
Education Officer,
ITCA,
56 Mortimer Street,
London, W1N 8AN
Tel: 01 636 6866

CHANNEL 4 Programmes

A number of designated Channel 4 programmes may be recorded off-air by those who hold a licence to do so, under a scheme operated by Guild Sound and Vision Ltd. Details of this licensing scheme may be obtained from:

Broadcasting Licensing Department,
Guild Sound and Vision Ltd.,
6 Royce Road,
Peterborough,
PE1 5YB

Tel: 0733 315315

Licence holders receive monthly programme information, and can also obtain up to date information from a weekly recorded message (Tel: 0733 312152)

THE OPEN COLLEGE

Guild Sound and Vision also administer The Open College's off-air recording licence scheme. The Open College provides courses in vocational education and training up to degree level, and broadcasts on Channel 4 each weekday from 1 p.m. to 2 p.m. for 30 weeks of the year. The Channel 4 licence (see above) is now extended to allow recordings of cleared Open College programmes.

Joanna Strange
Bell Language Institute

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Alan Pulverness

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